THE MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF THE REPUBLIC OF UZBEKISTAN

THE UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY

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QUALIFICATION PAPER

MODERN YOUTH SLANG IN CONTEMPORARY ENGLISH

5220100–Philology and teaching languages (The English language) for granting the bachelor's degree

"THE QUALIFICATION PAPER IS ADMITTED TO DEFENSE"
The head of the English Stylistics Department
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"____" _____ 2014

SCIENTIFIC SUPERVISOR:
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"____" _____ 2014

Tashkent – 2014

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INTRODUCTION

‘‘As President I.A.Karimov has declared in the program speech “Harmoniously development of generation a basis of progress of Uzbekistan”; “... all of us realize, that achievement of the great purposes put today before us, noble aspirations it is necessary for updating a society, today when we celebrating the 23th anniversary of the National Independence of our Motherland”. The effect and destiny of our reforms carried out in the name of progress and the future, results of our intentions are connected with highly skilled, conscious staff the experts who are meeting the requirements of time” [Karimov I.A. Nasha visshaya tsel –nezavisimost i protsvetaniye Rodini, svoboda i blagopoluchiye naroda - Tashkent: Doklad na pervoy sessii Oliy Majlisa Respubliki Uzbekistan vtorova soziva, 2000. - st 322-340].

Slang is more or less common in nearly all ranks of society and in every walk of life at the present day. Slang words and expressions have crept into our everyday language, and so insidiously, that they have not been detected by the great majority of speakers, and so have become part and parcel of their vocabulary on an equal footing with the legitimate words of speech. They are called upon to do similar service as the ordinary words used in everyday conversation—to express thoughts and desires and convey meaning from one to another. In fact, in some cases, slang has become so useful that it has far outstripped classic speech and made for itself such a position in the vernacular that it would be very hard in some cases to get along without it. Slang words have usurped the place of regular words of language in very many instances and reign supreme in their own strength and influence.

The phenomenon of slang constitutes an open question for lexicography and sociolinguistics. Unfortunately, there is little agreement on the identification and definition of slang, so that the phenomenon is currently controversial. The concept of slang has been inaccurately defined by many lexicographers who tend to restrict it to informal or bad language, and the term ‘slang’ has been improperly used by many sociolinguists who conflated it with such language varieties as cant, jargon, dialect,

vernacular or accent. This is mainly due to the sheer pervasiveness of slang, since it is constantly moulding the standard language and also extending across a number of non-standard 'lects' with its fresh and innovated vocabulary.

This qualification paper is an attempt to explore slang and its usage in contemporary English and in the fiction as well. The aim of my qualification paper contains in giving some contribution to slang's identification and interpretation, and to find out the function of slang words in the language and works by some writers.

The topicality (importance of the paper) is determined by growing interest in the subject, in the learning of the English language, understanding the main processes during the translation and the great desire to study foreign literature reading the original texts. Moreover we have to mention that usage of the slang in the human speech is not enough studied that can be explained by the everyday changings of the different words and collocations.

The **aims** of the qualification paper are to highlight the pervasiveness of English slang across speech, and show its originality of forms and meanings. We shall characterize some forms of English and American present-day slang. Another important aim of our paper is to provide the context to proof the usage of slang in fiction for certain purposes, and to focus on its pragmatic purposes and effects.

Using slang in the language and fiction work provides the main difficulties in understanding the proper sense of the fiction work conversations. Thus for reaching the main purpose of our research we have obtain the certain **tasks**:

- to study the main theoretical notes concerning the English stylistics, especially using of the slang words in the fiction work;
- to describe the main features of the English slang;
- to exemplify the usage of slang from the words by writers such as Shakespeare;

- to distinguish the main peculiarities of the standard language and vulgarisms, professionalism and others;
- to describe the main feature of dialectical word and to analyze their functions in the fiction works.

For the completion of our objectives we have studied the main ideas of such scientists as: Arnold E, Galperin I., Homyakov and others.

The object of investigation in our qualification paper is slang as a source of enriching the English vocabulary.

The subject of this work is to study modern youth slang in contemporary English.

The novelty of the work is determined by the necessity of the study of modern youth slang which forms large layer of the English vocabulary.

To achieve the main purpose of the research we used the next scientific **methods**:

- bibliographical method (for instance we have studied the books concerning the theory of stylistic);
- comparative method (we have compared different ways of forming slangs):
- explanation method (we have given the definitions of the different terms);
- analysis (we have analyzed the usage of the slang in the fiction works).

Theoretical importance of the qualification paper is that the scientific opinions and theoretical provements which were presented in the main part can be used to write reports and scientific articles for conferences.

The practical importance is that the investigated and analysed examples for both English and American slang sand they can be widely used in seminars on Stylistics and Lexicology

Our qualification paper consists of contents, introduction, three chapters, conclusion, and bibliography.

Contents name the chapters and the sections of the whole research.

Introduction introduces the reader into the field of semantic: poses the aim, objectives of the work, research methods, source used, the structure of research and its practical relevance. It also points to the novelty of the given work.

The Chapter One "Stylistic Differentiation of the English Vocabulary" includes three paragraphs and carries out the problems of the general stratum of the English Vocabulary, literary-bookish words and colloquial words.

The Chapter Two "Historical Overview of General American-British Slang" consists of two paragraphs and deals with the main theoretical problems of investigation, give the definitions of the main types of the slang.

Chapter Three "The usage of modern youth slang in contemporary English " is a practical part of our research that contains two paragraphs and deals with the usage of the slang in the contemporary language and works by writers giving the examples from the text.

Conclusion summarizes all the practical experience gained in the process of investigation.

Bibliography gives an overview of scientific literature used in the research work.

CHAPTER I. STYLISTIC DIFFERETIATIONS OF THE ENGLISH VOCABULARY

1.1. The general stratum of the English Language

The term colloquial is old enough: Dr Johnson, the great English lexicographer, used it. Yet with him it had a definitely derogatory ring. S. Johnson thought colloquial words inconsistent with good usage and, thinking it his duty to reform the English language, he advised "to clear it from colloquial barbarisms"[I.V.Arnold. leksikologiya sovremennogo angliyskogo yazika. st 125]. By the end of the 19th century with Neo-grammarians the description of colloquial speech came into its own, and linguists began to study the vocabulary that people actually use under various circumstances and not what they may be justified in using.

As employed in our time, the adjective colloquial does not necessarily mean 'slangy' or 'vulgar', although slang and vulgar vocabulary make part of colloquial vocabulary, or, in set-theoretical terminology, form subsets contained in the set we call colloquial vocabulary.

The term literary colloquial is used to denote the vocabulary used by educated people in the course of ordinary conversation or when writing letters to intimate friends. A good sample may be found in works by a number of authors, such as J. Galsworthy, E.M. Forster, C.P. Snow, W.S. Maugham, J.B.Priestley, and others. For a modern reader it represents the speech of the elder generations. The younger generation of writers (M. Drabble for instance) adhere to familiar colloquial. So it seems in a way to be a differentiation of generations. Familiar colloquial is more emotional and much more free and careless than literary colloquial. It is also characterised by a great number of jocular or ironical expressions and nonce-words.

Low colloquial is a term used for illiterate popular speech. It is very difficult to find hard and fast rules that help to establish the boundary between low colloquial

and dialect, because in actual communication the two are often used together. Moreover, we have only the evidence of fiction to go by, and this may be not quite accurate in speech characterisation. The basis of distinction between low colloquial and the two other types of colloquial is purely social. Everybody remembers G.B. Shaw's "Pygmalion" where the problem of speech as a mark of one's social standing and of social inequalities is one of the central issues. Ample material for observation of this layer of vocabulary is provided by the novels of Alan Sillitoe, Sid Chaplin or Stan Barstow. The chief peculiarities of low colloquial concern grammar and pronunciation; as to the vocabulary, it is different from familiar colloquial in that it contains more vulgar words, and sometimes also elements of dialect.

Other vocabulary layers below the level of standard educated speech are, besides low colloquial, the so-called slang and argot. Unlike low colloquial, however, they have only lexical peculiarities. Argot should be distinguished from slang: the first term serves to denote a special vocabulary and idiom, used by a particular social or age group, especially by the so-called underworld (the criminal circles). Its main point is to be unintelligible to outsiders.

The boundaries between various layers of colloquial vocabulary not being very sharply defined, it is more convenient to characterise it on the whole. If we realise that gesture, tone and voice and situation are almost as important in an informal act of communication as words are, we shall be able to understand why a careful choice of words in everyday conversation plays a minor part as compared with public speech or literature, and consequently the vocabulary is much less variegated. The same pronouns, prop-words, auxiliaries, postpositives and the same most frequent and generic terms are used again and again, each conveying a great number of different meanings. Only a small fraction of English vocabulary is put to use, so that some words are definitely overworked. Words like *thing, business, do, get, go, fix, nice, really, well* and other words characterised by a very high rank of frequency are used in all types of informal intercourse conveying a great variety of denotative and emotional meanings and fulfilling no end of different functions. The utterances

abound in imaginative phraseology, ready-made formulas of politeness and tags, standard expressions of assent, dissent, surprise, pleasure, gratitude, apology, etc.

The following extract from the play "An Inspector Calls" by J.B. Priestley can give ample material for observations:

BIRLING (triumphantly): *There you are! Proof positive. The whole story's just a lot of moonshine. Nothing but an elaborate sell.*(He produces a huge sigh of relief.) *Nobody likes to be sold as*

badly as that — but — for all that —— (He smiles at them

all.) *Gerald, have a drink.*

GERALD (smiling): *Thanks. I think I could just do with one now.*

BIRLING (going to sideboard): *So could I.*

Mrs BIRLING (smiling): *And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.*

GERALD (going for his drink): *Well, you see, while I was out of the house I'd time to cool off and think things out a little.*

BIRLING (giving him a drink): *Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now.* (Has his drink now, and raises his glass.) *Well, here's to us. Come on, Sheila, don't look like that. All over now.*[J.B.Priestley. Towards a semantic description of English.,1969]

Among the colloquialisms occurring in this conversation one finds whole formulas, such as *there you are, you see, I'm most grateful, here's to us;* set expressions: *a lot of moonshine, keep sb on the run, for all that,* cases of semi-conversion or typical word-groups like *have a drink* (and not *drink)', give a scare* (and not *scare)',* verbs with postpositives: *cool off, think things out, come on;* particles like *just* and *well.* Every type of colloquial style is usually rich in figures of speech. There is no point in enumerating them all, and we shall only note the understatement: *a bit of a scare, I could just do with one.*

The above list shows that certain lexical patterns are particularly characteristic

of colloquialisms. Some may be added to those already mentioned.

Substantivized adjectives are very frequent in colloquial speech: *constitutional* 'a walk', *daily* 'a woman who comes daily to help with household chores', also *greens* for 'green leaf vegetables', such as spinach, cabbage, etc., and *woollies* 'woollen clothes'.

A large number of new formations is supplied by a process combining composition and conversion and having as prototypes verbs with postpositives: *carry-on* 'way of behaving', *let-down* 'an unexpected disappointment', *make-up* 'cosmetics'.

One of the most modern developments frequent in colloquial style are the compounds coined by back-formation: the type *to baby-sit* (from *baby-sitter)* is often resorted to.

It is common knowledge that colloquial English is very emotional.[1] Emotions find their lexical expression not only in emphatic adverbs and adjectives of the *awfully* and *divine* type, or interjections including swear words, but also in a great number of other lexical intensifiers. In the following example the feeling named by the novelist is expressed in direct speech by an understatement: *Gazing down with an expression that was loving, gratified and knowledgeable, she said, "Now I call that a bit of all right."*(Snow)

In all the groups of colloquialisms, and in familiar colloquial especially, words easily acquire new meanings and new valency. We have already observed it in the case of the verb *do* in *I could do with one* meaning 'I would like to have (a drink)' and originally used jokingly. *Make do* is a colloquialism also characterised by fixed context; it means 'to continue to use old things instead of buying new ones, to economise'. Other peculiarities of valency of the same verb are observed in such combinations as *do a museum,* or *do for sb,* meaning 'to act as a housekeeper'. Verbs with postpositives are used in preference to their polysyllabic synonyms.

Such intensifiers as *absolutely, fabulous/fab, grand, lovely, superb, terrific*and the like come readily to the speaker's lips. Getting hackneyed, they are apt to lose

their denotational meaning and keep only their intensifying function. The loss of denotational meaning in intensifiers is also very obvious in various combinations with the word *dead,* such as *dead sure, dead easy, dead right, dead slow, dead straight.*[I.V.Arnold. leksikologiya sovremennogo angliyskogo yazika. st128]

As these adverbs and adjectives become stale other expressive means may be used. Here is an example of heated argument in literary colloquial between the well-bred and educated personages of CP. Snow's "The Conscience of the Rich":

"*If you're seriously proposing to print rumours without even a scrap of evidence, the paper isn't going to last very long, is it?"*

"Why in God's name not?"

"What's going to stop a crop of libel actions'?"

"The trouble with you lawyers," said Seymour, jauntily once more, "is that you never know when a fact is a fact, and you never see an inch beyond your noses. I am prepared to bet any of you, or all three, if you like, an even hundred pounds that no one, no one brings an action against us over this business".

Carefully observing the means of emphasis used in the passage above, one will notice that the words *a scrap, an inch, even* are used here only as intensifiers lending emphasis to what is being said; they are definitely colloquial. But they have these properties due to the context, and the reader will have no difficulty in finding examples where these words are neither emphatic nor stylistically coloured. The conclusion is that some words acquire these characteristics only under certain very definite conditions, and may be contrasted with words and expressions that are always emotional and always colloquial in all their meanings, whatever the context. *On earth* or *in God's name,* for instance, are colloquial and emotional only after some interrogative word: *Why in God's name ..., Why on earth ..., Where in God's name ..., Where on earth ..., What in God's name..., What on earth...,* etc. A typical context is seen in the following extract: *The man must be mad, sitting-out there on a freezing morning like this. What on earth he thinks he is doing I can't imagine* (Shaffer). On the other hand, there exist oaths, swear words and their euphemistic variations that

function as emotional colloquialisms independent of the context. The examples are: *by God, Goodness gracious, for Goodness sake, good Lord* and many others. They occur very often and are highly differentiated socially. Not only is there a difference in expressions used by schoolboys and elderly ladies, sailors and farmers but even those chosen by students of different universities may show some local colour.

Many lexical expressions of modality may be also referred to colloquialisms, as they do not occur anywhere except informal everyday intercourse. Affirmative and negative answers, for instance, show a wide range of modality shades: *definitely, up to a point, in a way, exactly, right-o, by all means, I expect so, I should think so, rather,* and on the other hand*: I am afraid, not* or *not at all, not in the least, by no means,* etc. E. g.: *Mr Salter's side of the conversation was limited to expressions of assent. When Lord Copper was right he said, "Definitely, Lord Copper"; when he was wrong, "Up to a point."* (Waugh) The emotional words already mentioned are used as strong negatives in familiar or low colloquial: "*Have you done what he told you?" "Have I hell!"* The answer means 'Of course I have not and have no intention of doing it'. Or: "*So he died of natural causes, did he?" "Natural causes be damned."* The implication is that there is no point in pretending the man died of natural causes, because it is obvious that he was killed. A synonymous expression much used at present is *my foot.* The second answer could be substituted by *Natural causes my foot,* without any change in meaning.

Colloquialisms are a persistent feature of the conversation of at least 90% of the population. For a foreign student the first requirement is to be able to differentiate those idioms that belong to literature, and those that are peculiar to spoken language. It is necessary to pay attention to comments given in good dictionaries as to whether a word is colloquial (colloq.), slang (sl.) or vulgar (vulg.).

To use colloquialisms one must have an adequate fluency in English and a sufficient familiarity with the language, otherwise one may sound ridiculous, especially, perhaps, if one uses a mixture of British and American colloquialisms. The author has witnessed some occasions where a student used American slang

words intermingled with idiomatic expressions learned from Ch. Dickens, with a kind of English public school accent; the result was that his speech sounded like nothing on earth.

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1.2. Common literary vocabulary

Common literary words are chiefly used in writing and in polished speech. One can always tell a literary word from a colloquial word. The reason for this lies in certain objective features of the literary layer of words. What these objective features are, is difficult to say because as yet no objective criteria have been worked out. But one of them undoubtedly is that literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

It goes without saying that these synonyms are not only stylistic but ideographic as well, i. e. there is a definite, though slight, semantic difference between the words. But this is almost- always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred. It is here that the process of inter-penetration of the stylistic strata becomes most apparent.

Still the extremes remain antagonistic and therefore are often used to bring

about a collision of manners of speech for special stylistic purposes. The difference in the stylistic aspect of words may colour the whole of an utterance.

In this example from "Fanny's First Play" (Shaw), the difference between the common literary and common colloquial vocabulary is clearly seen.

"DORA: Oh, I've let.it out. Have I? (contemplating Juggins ' approvingly as he places a chair for her between the table and the sideboard). But he's the right sort: I can.see that (buttonholing him). You won't let it out downstairs, old man, will you?

JUGGINS: The family can rely on my absolute discretion."

The words in Juggins's answer are on the border-line between common literary and neutral, whereas the words and expressions used by Dora are clearly common colloquial, not bordering on neutral.

This example from "David Copperfield" (Dickens) illustrates the use of literary English words which do not border on neutral:

"My dear Copperfield," said Mr. Micawber, "this is luxurious. This is a way of life which reminds me of a period when I was myself in a state of celibacy, and Mrs. Micawber had not yet been solicited to plight her faith at the Hymeneal ,altar."

"He means, solicited by him, Mr. Copperfield," said Mrs. Micawber, archly. "He cannot answer for others."

"My dear," returned Mr. Micawber with sudden seriousness, "I have no desire to answer for others. I am too well aware that when, in the inscrutable decrees of Fate, you were reserved for me, it is possible you may have been reserved for one destined, after a protracted struggle, at length to fall a vktim to pecuniary .involvements of a^ complicated nature. I understand your allusion, my love, I regret it, but I can bear it."
"Micawber!" exclaimed Mrs. Micawber, in tears. "Have I de-" served this! IT who never have deserted you; who never will desert you, Micawber!"

"My love," said Mr. Micawber, much affected, "you will forgive, and our old and tried friend Copperfield will, I am sure, forgive the moitientary laceration of a wounded spirit, made sensitive by a recent collision with the Minion of Power—in other words, with a ribald Turacock attached to the waterworks — and will pity, not

condemn, its excesses."

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral ones, on the other. Both sets can be viewed as being in invariant — variant relations. The neutral vocabulary may be viewed as the invariant of the standard English vocabulary. The stock of words forming the neutral stratum should in this case be regarded as an abstraction. The words of this stratum are generally deprived of any concrete associations and refer to the concept more or less directly. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness. They generally present the same notions not abstractly but as a more or less concrete image, that is, in a form perceptible by the senses. This perceptibility by the senses causes subjective evaluations of the notion in question, or a mental image of the concept. Sometimes an impact of a definite kind on the reader or hearer is the aim lying behind the choice of a colloquial or a literary word rather than a neutral one.

Common colloquial vocabulary is represented as overlapping into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary which, as we shall see later, falls out of standard English altogether. Just as common literary words lack homogeneity so do common colloquial words and set expressions. Some of the lexical items belonging to this stratum are close to the non-standard colloquial groups such as jargon-isms, professionalisms, etc. These are on the border-line between the common colloquial vocabulary and the special colloquial or non-standard vocabulary. Other words approach the neutral bulk of the English vocabulary. Thus, the words teenager (a young girl or young man) and hippie (hippy) (a young person who leads an unordered and unconventional life) are colloquial words passing into the neutral vocabulary. They are gradually losing their non-standard character and becoming widely recognized. However, they have not lost their colloquial association and therefore still remain in the colloquial stratum of the English vocabulary. So also are

the following words and expressions: take (in 'as I take it as I understand); to go for (to be attracted by, like very much, as in "You think she still goes for the guy?"); guy (young man); to be gone on (—to be madly in love with); pro (=a professional, e. g. a professional boxer, tennis-player, etc.).

The spoken language abounds in set expressions which, are colloquial in character, e. g. all sorts of things, just a bit, How is life treating you?, so-so, What time do you make it?, to hob-nob (=to be very friendly with, to drink together), so much the better, to be sick and tired of, to be up to something.

The stylistic function of the different strata of the English vocabulary depends not so much on the inner qualities of each of the groups, as on their interaction when they are opposed to one another. However, the qualities themselves are not unaffected by the function of the words, inasmuch as these qualities have been acquired in certain environments. It is interesting to note that anything written assumes a greater degree of significance than what is only spoken. If the spoken takes the place of the written or vice versa, it means that we are faced with a stylistic device.

Certain set expressions have been coined within literary English and their use in ordinary speech will inevitably make the utterance sound bookish. In .other words, it will become literary. The following are examples of set expressions which can be considered literary: in accordance with, with regard to, by virtue of, to speak at great length, to lend assistance, to draw a lesson, responsibility rests.

1.3. Special colloquial layer of the English vocabulary

Special colloquial layer of the English vocabulary includes itself the followings:

- Slangs
- Jargonisms
- Professionalisms
- Dialectal words
- Vulgarisms

-Colloquial coinages

Jargonisms

In the non-literary vocabulary of the English language there is a group of words that are called jargonisms. Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them. The traditional meaning of the words is immaterial, only the new, improvised meaning is of importance. Most of the Jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognized code—the dictionary meaning of the words.

Thus the word grease means 'money'; loaf means 'head'; a tiger hunter is 'a gambler'; a lexer is 'a student preparing for a law course'.

Jargonisms are social in character. They are not regional. In Britain and in the US almost any social group of people has its own jargon. The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as cant; the jargon of jazz people; the jargon of the army, known as military slang; the jargon of sportsmen, and many others.

Professionalisms

Professionalisms, as the term itself signifies, are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home[Galperin I. P. Teks kak ob'yekt linvisticheskogo issledovaniye. M. Nauka, 1981]. They commonly designate some working process or implement of labour. Professionalisms are correlated to terms. Terms, as has already been indicated, are coined to nominate new concepts that appear in the process of, and as a result of, technical progress and the development of science.

Professional words name anew already-existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of a

professionalism is its technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary people, are easily decoded and enter the neutral stratum of the vocabulary. Professionalisms generally remain in circulation within a definite community, as they are linked to a common occupation and common social interests. The semantic structure of the term is usually transparent and is therefore easily understood. The semantic structure of a professionalism is often dimmed by the image on which the meaning of the professionalism is based, particularly when the features of the object in question reflect the process of the work, metaphorically or metonymically. Like terms, professionalisms do not allow any polysemy, they are monosemantic.

Here are some professionalisms used in different trades: tin-fish (^submarine); block-buster (= a bomb especially designed to destroy blocks of big buildings); piper (=a specialist who decorates pastry with the use of a cream-pipe); a midder case (=a midwifery case); outer (=& knockout blow).

Some professionalisms, however, like certain terms, become popular and gradually lose their professional flavour. Thus the word crane which Byron used in his "Don Juan" ... was a verb meaning to stretch out the neck like a crane before a dangerous leap' (in hunting, in order to 'look before you leap'). Now, according to Eric Partridge, it has broadened its meaning and is used in the sense of to hesitate at an obstacle, a danger'. By 1860 it was no more a professionalism used in hunting but had become a colloquial word of the non-literary stratum and finally, since 1890, entered the standard English vocabulary. «No good craning at it. Let's go down." (Galsworthy)

Dialectal words

This group of words is obviously opposed to the other groups of the non-literary English vocabulary and therefore its stylistic functions can be more or less clearly defined. Dialectal words are those which in the process of integration of the English

national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. We exclude here what are called social dialects or even the still looser application of the term as in expressions like poetical dialect or styles as dialects.

With reference to this group there is a confusion of terms, particularly between the terms dialectal, slang and vernacular. In order to ascertain the true value and the stylistic functions of dialectal words it is necessary to look into their for naturethis purpose a quotation from Cecil Wyld's "A History of Modern Colloquial English" will be to the point.

"The history of a very large part of the vocabulary of the present-day English dialects is still very obscure, and it is doubtful whether much of it is of any antiquity. So far very little attempt has been made to sift the chaff from the grain in that very vast receptacle of the English Dialect Dictionary, and to decide which elements are really genuine 'corruptions' of words which the yokel has heard from educated speakers, or read, misheard, or misread, and ignorantly altered, and adopted, often with a slightly twisted significance. Probably many hundreds of 'dialect words are of this origin, and have no historical value whatever, except in as much as they illustrate a general principle in the modification of speech. Such words are not, as a rule, characteristic of any Regional Dialect, although they may be ascribed to one of these, simply because sorne collector of dialect forms has happened to hear them in a particular-area. They belong rather to the category of 'mistakes which any ignorant speaker may make, and which such persons do make, again and again, in every part of the country."[Webster's Third New International Dictionary of the English Dialect. Springfield, Mass., 1961]

Vulgarisms (vulgar words)

The term vulgarism, as used to single out a definite group of words of non-standard English, is rather misleading. The ambiguity of the term apparently proceeds from the etymology of the word. Vulgar, as explained by the Shorter Oxford Dictionary, means a) words or names employed in ordinary speech; b) common,

familiar; c) commonly current or prevalent, generally or widely disseminated.

Out of seven various meanings given in Webster's Third New International Dictionary six repeat nearly the same definitions that are given in the Shorter Oxford, and only the seventh is radically different. Here it is:

"a: marked by coarseness of speech or expression; crude or offensive in language, b: lewd, obscene or profane in expression...: indecent, indelicate,"

[Webster's Third New International Dictionary of the English Language. Springfield, Mass., 1961]

These two sub meanings are the foundation of what we here name vulgarisms. Some vulgarisms are:

1) expletives and swear words which are of an abusive character, like 'damn', 'bloody', 4o hell', 'goddam' and, as some dictionaries state, used now as general exclamations;

2) obscene words. These are known as four-letter words the use of which is banned in any form of .intercourse as being indecent. Historians tell us that in

Middle-ages and down into the 16th century they were accepted in oral speech and after Caxton even admitted to the printed page. All of these words are of Anglo-Saxon origin.

Vulgarisms are often used in conversation out of habit, without any thought of what they mean, or in imitation of those who use them in order not to seem old-fashioned or prudish. Unfortunately in modern fiction these words have gained legitimacy. The most vulgar of them are now to be found even in good novels. This lifting of the taboo has given rise to the almost unrestrained employment of words which soil the literary language. However, they will never acquire the status of standard English vocabulary and will always remain on the outskirts.

The function of expletives is almost the same as that of interjections, that is to express strong emotions, mainly annoyance, anger, vexation and the like. They are not to be found in any functional style of language except emotive prose, and here only in the direct speech of the characters.

Colloquial coinages (nonce-words)

Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. This proceeds from the very nature of the colloquial words as such. Not all of the colloquial nonce-words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it whatsoever.

Unlike literary-bookish coinages, nonce-words of a colloquial nature are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the word finds its way into print.

It is only a careful stylistic analysis of the utterance as a whole that will reveal a new shade of meaning inserted into the semantic structure of a given word or word-combination.

Writers often show that they are conscious of the specific character of the nonce-word they use by various means. The „following-are illustrations of the deliberate use of a new word that either was already established in the language or was in process of being established as such:

"...besides, there is a tact——

(That modern phrase appears to me sad stuff.

But it will serve to keep my verse compact).

(Byron, "Don Juan")

CHAPTER II. HISTORICAL OVERVIEW OF THE GENERAL AMERICAN-BRITISH SLANG

2.1. Definition and etymology of the slang

Slang words are identified and distinguished by contrasting them to standard literary vocabulary. They are expressive, mostly ironical words serving to create fresh names for some things that are frequent topics of discourse. For the most part they sound somewhat vulgar, cynical and harsh, aiming to show the object of speech in the light of an off-hand contemptuous ridicule. Vivid examples can be furnished by various slang words for *money,* such as *beans, brass, dibs, dough, chink, oof, wads;* the slang synonyms for word *head* are *attic, brain-pan, hat peg, nut, upper storey,* compare also various synonyms for the adjective *drunk: boozy, cock-eyed, high, soaked, tight* and many more. Notions that for some reason or other are apt to excite an emotional reaction attract as a rule many synonyms: there are many slang words for food, alcohol drinks, stealing and other violations of the law, for jail, death, madness, drug use, etc.

There are various definitions which have been presented by linguistic scholars and different dictionaries about slang. Webster's "Third New International Dictionary" gives the following meanings of the term:

Slang [origin unknown] 1: language peculiar to a particular group: as a: the special and often secret vocabulary used by class (as thieves, beggars) and usu. felt to be vulgar or inferior: argot; b: the jargon used by or associated with a particular trade, profession, or field of activity; 2: a non-standard vocabulary coin-posed of words and senses characterized primarily by connotations of extreme informality and usu. a currency not limited to a particular region and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usu. experiencing quick popularity and relatively rapid decline into disuse.[Webster’s Third New International Dictionary of the English Language. Springfield, Mass., 1961]

The "New Oxford English Dictionary" defines slang as follows: the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type. (Now merged in c. /cant/)', b) the cant or jargon of a certain class or period; c) language of a highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense"[The New Oxford English Dictionary/ Compiled by W.G. Smith. 3rd ed. Oxford, 1976.].

As is seen from these quotations slang is represented both as a special vocabulary and as a special language. This is the first thing that causes confusion. If this is a certain lexical layer, then why should it be given the rank of language? If, on the other hand, slang is a certain language or a dialect or even a patois, then it should be characterized not only by its peculiar use of words but also by phonetic, morphological and syntactical peculiarities.

J. B. Greenough and C. L. Kitteridge define slang in these words:

"Slang... is a peculiar kind of vagabond language, always hanging on the outskirts of legitimate speech but continually straying or forcing its way into the most respectable company"[Cf. J. A. Richards statement that " the ear... grows tired or strict regularity, but delights in recognizing behind the variations the standart that will governs them" (Practical Criticism,p.227.)].

Another definition of slang which is worth quoting is one made by Eric Partridge, the eminent student of the non-literary language.

"Slang is much rather a spoken than a literary language. It originates, nearly always, in speech. To coin a term on a written page is almost inevitably to brand it as a neologism which will either be accepted or become a nonce-word (or phrase), but, except in the rarest instances, that term will not be slang."[I.V.Arnold.Лексикология современного английского языка.ст 210]

In most of the dictionaries (slang) is used as convenient stylistic notation for a word or a phrase that cannot be specified more exactly. The obscure etymology of the term itself affects its use as a stylistic notation. Whenever the notation appears

in a dictionary it may serve as an indication that the unit presented is non-literary, but not pinpointed. Thai is the reason why the various dictionaries disagree in the use of this term when applied as a stylistic notation.

Any new coinage that has not gained recognition and therefore has not yet been received into standard English is easily branded as slang.

The Times of the 12th of March, 1957 gives the following illustrations of slang: leggo (let go), sarge (sergeant), 'I've got a date with that Miss Morris to-night'. But it is obvious that leggo is a phonetic impropriety caused by careless rapid speaking; sarge is a vulgar equivalent of the full form of the word; date is a widely recognized colloquial equivalent (synonym) of the literary and even bookish rendezvous (a meeting).

H. Wentworth and S. Flexner in their "Dictionary of American Slang" write:

"Sometimes slang is used to escape the dull familiarity of standard words, to suggest an escape from the established routine of everyday life. When slang is used, our life seems a little fresher and a little more personal. Also, as at all levels of speech, slang is sometimes used for the pure joy of making sounds, or even for a need to attract attention by making noise. The sheer newness and informality of certain slang words produce pleasure. But more important than this expression of a more or less hidden aesthetic motive on the part of the speaker is the slang's reflection of the personality, the outward, clearly visible characteristics of the speaker. By and large, the man who uses slang is a forceful, pleasing, acceptable personality [Dictionary of American Slang].

Slang has often attracted the attention of lexicographers. The best-known English slang dictionary is compiled by E. Partridge. E.Patridge and his successors I.B.Greenough and C.L.Kitteridge define slang as unstable non registered and sometimes quite accident co-jointment of lexeme reflecting conscience and thinking of people belonging to a particular social and professional media. Slang is viewed as intentional usage of general literary elements in oral speech with purely stylistic aim: to create patterns so that to make the utterance more concrete, lively expressive

laconic.

Slang reveals a remarkable expressiveness and creativity in its forms: making considerable use of Neologism; Clipping; Soum; Symbolism; metaphor.

It is prime motivation is obviously a desire for novelty of expression; and as Turner notes, it lacks the finer cognitive distinctions that usually motivates technically jargon. As has often been noted, certain semantic fields seem to attract a wealth of slang term idioms.

Money – brass, dough, mint, lolly

Head - noodle, chump, block, loaf

Drunk - slewed, sloshed, plastered, half-cut

Nonsense - ballyhoo, piffle, cobbler, guff

Above mentioned words are obviously humorous, and such humor is often exploited in a kind of Euphemism, which soften Taboo subjects.

Death – pushing up the daisies, kick the bucket; a stuff

Let us analyze the role of the slang in the book "The catcher in the rye" by J B Salinger.

The main hero of this text Holden Gauilfield a teenager ["The catcher in the rye" by J B Salinger]. This novel is remarkable for the fact that the hero speaks in the language of youth and not well-spoken English adult.

Holden is very straightforward in characterizing people and thus expressing his attitude toward them.

She did not look like any *dope.*

Dope- idiot, silly.

It is about his classmate Ernest Morrow's mother. The another word which he uses to characterize people is "snotty".

She can be very *snotty.*

Snotty- hugely, arrogant, scornful.

The more expensive a school is the more crooks it has.

I am not kidding.

By the metaphor “crook” he characterizes the students of the elite school.

“I am not kidding” it is his favorite expression.

Holden uses this expression when he wants that he speaks seriously. The translation of this expression depends on situation of the text.

No kidding- axmoq qilmay

I am not kidding- men jiddiy gapiryapman

No kidding now- tugri gapir

No kidding- ishonmaysanmi

Several expressions are used for the meaning to chatter, to talk, etc.

To school the crap

To school the bull

To school the breeze

To chew the rag

I kept wishing I could go home and shoot the bull for a while with Phobe- men uyga borib ozgina Fob bilan gaplashishni istayman.

To characterize the places Holden uses the word “dump”- tahslandiq, xaroba

She lived at the Stanford Arms Hotel on sixty-fifth and Broadway. A dump no doubt.

To describe feeling or emotions he uses the expression and words like

To hit the ceiling – to become angry.

To hate the guts- to be annoyed

Yellow- gloomy

May be that is why I am partly yellow.

It is funny kind of yellowness, when you come to think of it, but it is yellowness all right.

Holden likes to use a complete wide area of epithets.

Phony – false

Phony smile.

Lousy – disgusting

He was lousy at writing compositions.

Terrific- intensifier of positive evaluation.

The subject of slang has caused much controversy for many years. Very different opinions have been expressed concerning its nature, its boundaries and the attitude that should be adopted towards it. The question whether it should be considered a healthful source of vocabulary development or a manifestation of vocabulary decay has been often discussed.

It has been repeatedly stated by many authors that after a slang word has been used in speech for a certain period of time, people get accustomed to it and it ceases to produce that shocking effect for the sake of which it has been originally coined. The most vital among slang words are then accepted into literary vocabulary. The examples are *bet, bore, chap, donkey, fun, humbug, mob, odd, pinch, shabby, sham, snob, trip,* also some words from the American slang: *graft, hitch-hiker, sawbones,* etc.

These words were originally slang words but have now become part of literary vocabulary. The most prominent place among them is occupied by words or expressions having no synonyms and serving as expressive names for some specific notions. The word *teenager,* so very frequent now, is a good example. Also *blurb* — a publisher's eulogy of a book printed on its jacket or in advertisements elsewhere, which is originally American slang word.

The communicative value of these words ensures their stability. But they are rather the exception. The bulk of slang is formed by shortlived words. E. Partridge, one of the best known specialists in English slang, gives as an example a series of vogue words designating a man of fashion that superseded one another in English slang. They are: *blood* (1550-1660), *macaroni* (1760), *buck* (1720-1840), *swell* (1811), *dandy* (1820-1870), *toff* (1851).

It is convenient to group slang words according to their place in the vocabulary system, and more precisely, in the semantic system of the vocabulary. If they denote a new and necessary notion, they may prove an enrichment of the vocabulary and be

accepted into standard English. If, on the other hand, they make just another addition to a cluster of synonyms, and have nothing but novelty to back them, they die out very quickly, constituting the most changeable part of the vocabulary.

Another type of classification suggests subdivision according to the sphere of usage, into general slang and special slang. General slang includes words that are not specific for any social or professional group, whereas special slang is peculiar for some such group: teenager slang, university slang, public school slang, Air Force slang, football slang, sea slang, and so on. This second group is heterogeneous. Some authors, A.D. Schweitzer for instance, consider argot to belong here. It seems, however, more logical to differentiate slang and argot. The essential difference between them results from the fact that the first has an expressive function, whereas the second is primarily concerned with secrecy. Slang words are clearly motivated, cf. *cradle-snatcher* 'an old man who marries or courts a much younger woman'; *belly-robber* 'the head of a military canteen'; *window-shopping* 'feasting one's eyes on the goods displaced in the shops, without buying anything'. Argot words on the contrary do not show their motivation, cf. *rap* 'kill', *shin* 'knife', *book* 'a life sentence'.

Regarding professional words that are used by representatives of various trades in oral intercourse, it should be observed that when the word is the only name for some special notion it belongs not to slang but to terminology. If, on the other hand, it is a jocular name for something that can be described in some other way, it is slang.

There are cases, of course, when words originating as professional slang later on assume the dignity of special terms or pass on into general slang. The borderlines are not always sharp and distinct.

For example, the expression *be on the beam* was first used by pilots about the beam of the radio beacon indicating the proper course for the aircraft to follow. Then figuratively *be on the beam* came to mean 'to be right', whereas *be off the beam* came to mean 'to be wrong' or 'to be at a loss'.

A great deal of slang comes from the USA: *corny, cute, fuss-pot, teenager,*

swell, etc. It would be, however, erroneous to suppose that slang is always American in its origin. On the contrary, American slang also contains elements coming from Great Britain, such as *cheerio* ‘goodbye’, *right-o* ‘yes’ >*Gerry* for ‘a German soldier’, and some, though not many, others.

Slang is a difficult problem and much yet remains to be done in elucidating it, but a more complete treatment of this layer of vocabulary would result in an undue swelling of the chapter. Therefore in concluding the discussion of slang we shall only emphasise that the most important peculiarities of slang concern not form but content. The lexical meaning of a slang word contains not only the denotational component but also an emotive component (most often it expresses irony) and all the other possible types of connotation — it is expressive, evaluative and stylistically coloured and is the marked member of a stylistic opposition.

Slang has from about 1850, been the accepted term for “illegitimate” colloquial speech; but even since then, especially chiefly among the cultured and the pretentious has argot. Now argot, being merely the French for slang, has no business to be used thus – it can rightly be applied only to French slang or French cant: and lingo properly means a simplified language that like Beach-la-Mar and Pidgin-English, represents the distortion of (say) English by coloured peoples speaking English indeed but adapting it to their own phonetics and grammar. Jargon, originally – as in chaucer – used of the warbling of birds, has long been employed loosely and synonymously for slang, but it should be reserved for the technicalities of science, the professions, and the trades: though, for such technicalities, did duty from 1718 until 1850 or so, but even in the eighteenth century applies to the slang of criminals (i.e. cant), not to slang in our wider sense. Before 1850, slang meant all definitely vulgar language except cant, or at least this was its prevailing acceptation after 1800, before which (as Grose’s invaluable dictionary shows) it served as an alternative to flash in the sense of cant. Nor, after 1850, was slang accepted with general good grace, for in 1873, we find Hotten protesting against the restriction of the term to “those lowest words only which are used by the dangerous classes and the lowest grades of

society". As slang is used by every class, and as this fact is now everywhere recognized, the stigma once attached to the word has long since been removed; in 1911, indeed, a foreign research-student at Cambridge could sightly say: "It is impossible to acquire a through knowledge of English [or of any other language, for that matter] without being familiar with slang and vulgarism. Whoever is initiated … will be at a loss to understand many of the masterpieces of English literature. May… he will scarcely be able even to understand an English newspaper".

2.2. Linguistic characteristics, forming processes and classification of the slang

Psychologically, most good slang harks back to the stage in human culture when animism was a worldwide religion. At that time, it was believed that all objects had two aspects, one external and objective that could be perceived by the senses, the other imperceptible (except to gifted individuals) but identical with what we today would call the "real" object. Human survival depended upon the manipulation of all "real" aspects of life--hunting, reproduction, warfare, weapons, design of habitations, nature of clothing or decoration, etc.--through control or influence upon the *animus*, or imperceptible phase of reality. This influence was exerted through many aspects of sympathetic magic, one of the most potent being the use of language. Words, therefore, had great power, because they evoked the things to which they referred.

Civilized cultures and their languages retain many remnants of animism, largely on the unconscious level. In Western languages, the metaphor owes its power to echoes of sympathetic magic, and slang utilizes certain attributes of the metaphor to evoke images too close for comfort to "reality." For example, to refer to a woman as a "broad" is automatically to increase her girth in an area in which she may fancy herself as being thin. Her reaction may, thus, be one of anger and resentment, if she happens to live in a society in which slim hips are considered essential to feminine beauty. Slang, then, owes much of its power to shock to the superimposition of images that are incongruous with images (or values) of others, usually members of

the dominant culture. Slang is most popular when its imagery develops incongruity bordering on social satire. Every slang word, however, has its own history and reasons for popularity. When conditions change, the term may change in meaning, be adopted into the standard language, or continue to be used as slang within certain enclaves of the population. Nothing is flatter than dead slang. In 1910, for instance, "Oh you kid" and "23-skiddoo" were quite stylish phrases in the U.S. but they have gone with the hobble skirt. Children, however, unaware of anachronisms, often revive old slang under a barrage of older movies rerun on television.

Some slang becomes respectable when it loses its edge; "spunk," "fizzle," "spent," "hit the spot," "jazz," "funky," and "p.o.'d," once thought to be too indecent for feminine ears, are now family words. Other slang survives for centuries, like "bones" for dice (Chaucer), "beat it" for run away (Shakespeare), "duds" for clothes, and "booze" for liquor (Dekker). These words must have been uttered as slang long before appearing in print, and they have remained slang ever since. Normally, slang has both a high birth and death rate in the dominant culture, and excessive use tends to dull the lustre of even the most colourful and descriptive words and phrases. The rate of turnover in slang words is undoubtedly encouraged by the mass media, and a term must be increasingly effective to survive.

While many slang words introduce new concepts, some of the most effective slang provides new expressions--fresh, satirical, shocking--for established concepts, often very respectable ones. Sound is sometimes used as a basis for this type of slang, as, for example, in various phonetic distortions (*e.g.*, pig Latin terms). It is also used in rhyming slang, which employs a fortunate combination of both sound and imagery. Thus, gloves are "turtledoves" (the gloved hands suggesting a pair of billing doves), a girl is a "twist and twirl" (the movement suggesting a girl walking), and an insulting imitation of flatus, produced by blowing air between the tip of the protruded tongue and the upper lip, is the "raspberry," cut back from "raspberry tart." Most slang, however, depends upon incongruity of imagery, conveyed by the lively connotations of a novel term applied to an established concept. Slang is not all of equal quality, a

considerable body of it reflecting a simple need to find new terms for common ones, such as the hands, feet, head, and other parts of the body. Food, drink, and sex also involve extensive slang vocabulary. Strained or synthetically invented slang lacks verve, as can be seen in the desperate efforts of some sportswriters to avoid mentioning the word baseball--*e.g.*, a batter does not hit a baseball but rather "swats the horsehide," "plasters the pill," "hefts the old apple over the fence," and so on.
The most effective slang operates on a more sophisticated level and often tells something about the thing named, the person using the term, and the social matrix against which it is used. Pungency may increase when full understanding of the term depends on a little inside information or knowledge of a term already in use, often on the slang side itself. For example, the term Vatican roulette (for the rhythm system of birth control) would have little impact if the expression Russian roulette were not already in wide usage.

The processes by which words become slang are the same as those by which other words in the language change their form or meaning or both. Some of these are the employment of metaphor, simile, folk etymology, distortion of sounds in words, generalization, specialization, clipping, the use of acronyms, elevation and degeneration, metonymy, synecdoche, hyperbole, borrowings from foreign languages, and the play of euphemism against taboo. The English word trip is an example of a term that has undergone both specialization and generalization. It first became specialized to mean a psychedelic experience resulting from the drug LSD. Subsequently, it generalized again to mean any experience on any drug, and beyond that to any type of "kicks" from anything. Clipping is exemplified by the use of "grass" from "laughing grass," a term for marijuana. "Funky," once a very low term for body odour, has undergone elevation among jazz buffs to signify "the best"; "fanny," on the other hand, once simply a girl's name, is currently a degenerated term that refers to the buttocks (in England, it has further degenerated into a taboo word for the female genitalia). There is also some actual coinage of slang terms.

Slang invades the dominant culture as it seeps out of various subcultures. Some

words fall dead or lie dominant in the dominant culture for the one periods [The Oxford Dictionary of Modern Slang". John Ayto/John Simpson (1992)] Other vividly express an idea already latent in the dominant culture and these are immediately picked up and used. Before the advent of mess media such terms invaded the dominant culture slowly and were transmitted largely by word of mouth. Thus a term like snafu, it is shocking power softened with the explanation "situation normal, all fouled up" worked its way gradually from the military in World War II by word of mouth (because the media largely shunned it) into respectable circles. Today, however, a sportscaster, news reporter or comedian may introduce a lively new word already used by an in-group into millions of homes simultaneously, giving it almost instant currency. For example, the term uptight was first used largely by criminal narcotics to indicate the onset of withdrawal distress when drugs are denied. Later, because of intense journalistic interest in the drug scene, it becomes widely used in the dominant culture to mean anxiety its meaning slightly [The Concise Oxford Dictionary. J B Sykes Oxford UK 1976 p 96].

Other terms may change their form of both form and meaning, like "one for the book" (anything unusual or unbelievable). Sportswriters in the US borrowed this term around 1920 from the occupational language of then legal bookmakers, who lined up at racetracks in the morning ("the morning line" is still figuratively used on every sports page) to take bets on the afternoon races. Newly arrived bookmakers went to the end of the line and any bettor requesting unusually long odds was motioned down the line with the phrase, "That's one for the end book". The general public dropped the end as meaningless but old-time gamblers still retain it. Slang spreads through many other channels, such as popular songs, which for the initiate are often rich in double entendre.

When subcultures are structurally tight, little of their language leaks out. Thus the Mafia, in more than a half century of powerful criminal activity in America, has contributed little slang. When subcultures weaken, contacts with the dominant culture multiply, diffusion occurs and their language appears widely as slang.

Criminal narcotic addicts, for example had tight subculture and highly secret argot in the 1940s; now their terms are used freely by middle class teenagers, even those with no real knowledge of drug.

In some cases slang provide a needed name for an object or action (*walkie-talkie,* a portable two way radio; *tailgating* driving too close by another vehicle) or it may offer an emotional outlet (*buzz off* for go away) or a satirical or patronizing reference (*smokey* state highway trooper). It may provide euphemisms (*john, head, can* and in Britain *loo* all for toilet, itself originally a euphemisms) and it may allow its user to create a shock effect by using a pungent of slang expression in an unexpected context. Slang has provided myriad synonyms for:

parts of the body (*bean,* head; *schnozzle,* nose)

for money (*moola, bread, scratch*),

for food (*grub, slop, garbage*)

for drunkenness (*soused, plastered, stewed*)

Slang is used for many purposes, but generally it expresses a certain emotional attitude; the same term may express diametrically opposed attitudes when used by different people. Many slang terms are primarily derogatory, though they may also be ambivalent when used in intimacy or affection. Some crystallizes or bolsters the self-image or promote identification with a class or in-group. Other flatter objects, institutions, or person but may be used by different people or the opposite effect. "Jesus freak", originally used as ridicule was adopted as title by certain street evangelists. Slang sometimes insults or shocks when used directly; some terms euphemize as sensitive concept, though obvious or excessive euphemism may break the taboo more effectively then a less decorous term.

"Some slang words are essential because there are no words in the standard language expressing exactly the same meaning;"[Lighter, Jonathan E.; J. Ball; and J. O'Connor, eds. Random House Historical Dictionary of American Slang. Random House, 1991] eg:

freak-out

barn-storm

rubberneck

creep

At the other extreme, multitude of words, vague in meaning is used simply as fads. There are many other uses to which slang is put, according to the individual and his place in the society. Since most slang is used on the spoken level, by persons who probably are unaware that it is slang, the choice of terms naturally follows a multiplicity of unconscious thought patterns. When used by writers slang is much more consciously and carefully chosen to achieve specific effect. Writers, however, seldom invent slang.

It has been claimed that slang is created by ingenious individuals to freshen the language, to vitalize it, to make the language more pungent and picturesque, to increase the store of terse and striking words, or to provide a vocabulary for shades of meaning. Most of the originators and purveyors of slang, however, are probably not conscious of these noble purposes and do not seem overly concerned about what happens to their language.

With the rice of naturalistic writing demanding realism, slang began to creep into English literature even though the schools waged warfare against it, the pulpit thundered against it, and many women who aspired to gentility and refinement banished it from the home. It flourished underground, however, in such male sanctuaries as lodges, poolrooms, barbershops, saloon.

By 1925 a whole new generation of US and European naturalistic writers was in revolt against the Victorian restraints that had caused even Mark Twain to complain, and today any writer may use slang freely, especially in fiction and drama. It has become indispensible tool in the hands of master satirists, humorists and journalists. Slang is now socially acceptable, not just because it is slang but because, when used with the skill and discrimination, it adds a new and exciting dimension to language. At the same time, it is being seriously studied by linguists and other social scientists as a revealing index to the culture that produces

and uses it.

Slang expressions are created by the same processes that affect ordinary speech. Expressions may take form as metaphors, similes, and other figures of speech (*dead as a doornail*). Words may acquire new meanings (*cool*, cat). A narrow meaning may become generalized (*fink*, originally a strikebreaker, alter betrayer or disappointer) or vice-versa (*heap*, a rundown car). Words may be clipped or abbreviated (*mike*, microphone), and acronyms may gain currency (*VIP*, *awol, snafu*).

A foreign suffix may be added (the Yiddish and Russian *–nik*in *beatnik*) and foreign words adopted (*baloney*, from Bologna). A change in meaning may make a vulgar word acceptable (*jazz*) or an acceptable word vulgar.

Slang is one of the vehicles through which languages change and become renew, and its vigor and color enrich daily speech. Although it has gained respectable in the 20th century, in the past it was loudly condemned as vulgar. Nevertheless, Shakespeare brought into acceptable usage such slang terms as *hubbub, to bump* and the 20th century writers have used slang brilliantly to convey character and ambience. Slang appears at all times and in all languages.

A person's had was *kapala* – dish in Sanskrit

Testa– pot in Latin [The Oxford dictionary of modern slang - John Ayto / John Simpson.Published by Oxford University Press. 1992].

Slang expressions arise in the same ways that other words come into being. There are seven chief forms of slang, each created by a different process. These forms are:

- old words used in new ways
- shortened or lengthened words
- figures of speech
- rhyming slang
- acronyms
- coinages

- blends

1. Old words used in new ways. Most slang expressions are simply new uses for old words or phrases. The flap (excitement or commotion) about air pollution is slang, but the flap (hinged section) of an airplane wing is not. To rip off (steal) a camera is slang, but to rip off the top of a box is standard English.

2. Shortened or lengthened words. The process of creating a new word by dropping one or more syllables from a longer word is called clipping. Clipping produces many slang terms, including phiz (face), which is short for; psycho, short for psychopath and rep, short for reputation.

Another type of shortened word is a back-formation. Most slang back-formations are verbs that were formed by dropping the ending from a noun. Examples of such verbs include burgle (to steal), from burglar; letch (to lust), from lecher: and nuke (to attack with nuclear weapons), from nuclear.

3. Figures of speech expressions in which words are used in unusual ways. One of the most common slang figures of speech is the metaphor, an implied comparism between two different thing, f.e., the slang metaphor bean pole describes a thin person.

Another type of slang figure of speech is metonymy, which substitutes a quality of something for the thing itself. Examples of metonymy include long green (paper currency) and skirt (woman).

4. Rhyming slang is slang that replaces a word with a word or phrase that rhymes with it. Many cockneys in English and many Australians use such slang. F.e. a cockney might say Rosie Lee for tea. Some American slang is also formed by rhyming. Examples include crumt-bum and thriller-diller [Partridge, Eric. Dictionary of Slang and Unconventional English. Macmillan, 1985. A classic, with 7,500 entries; first published in 1937].

5. Acronyms are words formed from the first letters or syllables of the words in a phrase. This form of slang includes D.J. or dujay, fromdise Jockey: and kidvid children's TV programme), from kid video.

6. Coinages are newly invented words or phrases. Slang coinages include humongous (huge), moola (money), palooka (inferior athlete), and zit (pimple).

7. Blends are new words created by joining the first part of one word to the second part of another. Examples of slang blends are greened (United States marine), from G. I. marine [New Dictionary of American Slang__ Harper, 1986.].

In an earlier study, Alimi and Arua researchers of Harvard University (College Slang Harvard) examined the role of slang in students' academic life at the University of Botswana (UB)[Alimi, Modupe M./Arua, Arua E. (2008): "Gender and Student Slang in the University of Botswana".*English Language and Literature. Cross-Cultural Currents*. New Castle: 38–53.]

One of the findings of the study is that students have a rich and extensive slang vocabulary for labelling various aspects of their academic life, specifically their class work, courses, academic performance, and their teachers and the manner in which they teach. According to the authors, the students employed "English, Setswana and creative combinations of the two in their descriptions"[Alimi, Modupe M./Arua, Arua E. "Slang and Aspects of Students' Academic Culture at the University of Botswana". *The Study and Use of English in Africa*. New Castle/Cambridge: 100–113].They assert that the employment of both languages is "the logical outcome of a situation where both languages are in equal informal use". They then conclude that it is necessary to investigate, among other issues, the creativity exhibited by students. The current study investigates the formation and structure of English language slang expressions at UB. The main questions it answers are: What are the semantic and morphological processes at work in the students' creative endeavour, and which of them are the most productive?

The data were collected from 163 third and fourth year students in the faculties of Business (33), Education (36), Engineering and Science (54), Humanities (33) and Social Sciences (7). These students were used because they were thought to have stayed long enough in the university to be familiar with most

of the slang expressions they use to describe their academic and social life. The questionnaire was administered to five intact classes, one in each of the faculties mentioned. Some lecturers were approached and those who could release one hour of their teaching time administered the questionnaire in their classes. All improperly filled questionnaires and those in which the students answered very few questions were discarded, as it was thought that such questionnaires would distort the findings of the study. This accounts for the small number of respondents in the Faculty of Social Science.

Only 153 slang expressions out of a total of 691 elicited from the students have been used in this study. These are the English slang expressions considered to be unique to the UB environment. Accordingly, all the slang expressions already in common use or which have been imported from other climes are avoided. The method of data analysis is simple. Each of the 153 slang expressions is examined for the morphological or semantic process leading to its creation. As the meanings of the slang expressions have been extensively discussed in Alimi and Arua (2006), this aspect is not emphasized in this study. No complicated statistical procedures are employed since percentile scores adequately describe the data used in the study. The findings of the study are discussed below.

Table 1. Examples for students' slang words including different categories

	Category		**Examples (N=101)**
	Performance:	Excellent students	*toolbars, witches, wizards, hunk, prophets, antennae*
		Poor students	*learning disabled, puppets, corresponding students*

	Studious ness:	Not studious	*scientists, engineers*
		Studious	*Ugandan, players, ancestors*
	Courses:	Difficult, and	*102, PIN, riddles, organic, jail, hard core*
		Their teachers	*dead woods*
		Simple, and	*peaches, cream, Setswana, Humanities, GECs, slope, tea, xmas, soft porridge, fat cakes*
		Their teachers	*primary teachers, uneducated, boys and girls, undergraduates, father xmas, kings, chief cook, chef, Mr, Mistress, robots, Setswana teachers*
	Grades:	High	*clipper, heat, boiling point, ambassadors*
		Average	*border gate, body temperature, shoe sizes, square root, room temperature, free way, bridge*
		Low	*red zone, titanic, under belt, sinkers*
	Those who cheat		*pilots, drivers*
	Prolonged studentship		*genuine leather, senior citizens, vision 2016, Uganda, ancestors, players*
	Relation ships:	Female teachers	*Rejects*
		Male teachers	*plate no, retards, cradle snatchers,*

			rapists, ghosts, snakes, blood suckers, frogs
		Female students	*small houses, baby girls, hoes, bread winners, parasites*
		Male students	*toy boys, baby boys, bibo, player, user, mama's boy, puppets, hunk, user*
	Lecturers:	Competent	*computer, the messiah, professor, good pill, party maker*
		Incompetent	*Mr, undergraduates, false prophet, bad pill*

Table 1 summarizes the findings of the study:

Creative process	**Number of slang expressions**	**%**
Semantic extension	101	66.0
Compounding	27	17.7
Conversion	12	7.8
Derivation	9	5.9
Acronymy	2	1.3
Reduplication	2	1.3
Total	153	100.0

Semantic and morphological processes

As the Table shows, the creative process of semantic extension is the most widespread; it is used in the formation of 101 or 66.0% of the 153 slang expressions used in this study. As Crystal [Crystal, David (1988): *The English Language*. London] and Crowley[Crowley, Terry (1992): *An Introduction to Historical Linguistics*. Oxford.] indicate, the history of the English language shows that "thousands of words" have "undergone semantic broadening". The spread of the slang expressions, using Alimi and Arua's [Arua, Alimi E./Bagwasi, Mompoloki M./Sebina, Tiro/Seboni, Barolong (eds.): *The Study and Use of English in Africa*. New Castle/Cambridge: 100–113.] classification shown in Table 2, is instructive. It shows that the slang items formed through this creative process are used to describe every facet of the students' academic life. Extension is widely used because lexical items are readily available to be transformed to meet the peculiar needs of the students. Such items are obtained from a variety of sources including science, information technology, culture, religion and politics.

The meanings of the extended slang expressions may be transparent or opaque. Examples of the transparent ones include *learning disabled* – those who perform poorly and *rapists* – in particular, male lecturers who date female students. Examples of opaque slang expressions are *square root* – low grades and *clipper* – very high grades. All the examples in Table 2 are slang expressions derived from Standard British English lexical items. As the meanings of the four labels in this paragraph show, the expressions are characteristic of the students.It should be noted that many of the slang expressions above are metaphorical.

The metaphors involved are mainly those of food, death, age, religion and culture. Food metaphors are found in *bibo* – fruity drink, *tea*, *fat cakes*, *soft*

porridge for the courses and *chief cook* and *chef* for the teachers. These are used connotatively for courses that are easy for the students or for the lecturers who teach them. The death metaphor is found in *titanic, bad pill*(incompetent lecturer) and *sinkers,* and these are used to connote failing grades and bad lecturers. Metaphors of religion include *false prophets, messiah, Father Christmas* and *ancestors,* all connoting good/bad lecturers and students who have overstayed their time on campus. The meaning content of these and other slang expressions is discussed extensively in Alimi and Arua.

At 27 or 17.7% of 153 slang expressions, compounding is the next most productive creative process. The implication of this is that compounding and semantic extension constitute 84% of the processes by which the slang expressions at UB are formed. It should be noted that there is considerable overlap between extension and compounding. Generally, items that are extended are regarded, in this study, as those whose original literal meanings have been modified to fit the students' peculiar slang needs. Two items (*genuine leather* and *boiling point*) should suffice for illustrative purposes. The first is a tag usually attached to shoes in a departmental store to indicate that the shoes are of high quality. The second is a phrase usually used in a science class. Both of these phrases which exist in English have acquired peculiar meanings at UB. *Genuine leather* has both a negative and positive meaning. It refers to students who have stayed a long time on their programmes (negative meaning), but who are able to soldier on, in spite of this difficulty (positive meaning). *Boiling point* is the highest temperature at which a liquid boils. For students, this temperature is metaphorically equivalent to the highest grade. In other words, a student who scores very high marks has reached or is very close to *boiling point.*

Items that have been compounded are those that have been created from two word combinations of noun-nouns, adjective-nouns, verb-nouns and others. Although such combinations are found among the extended items, they do not have the force of

new creations which the compounded items have. Again, two items (*book snakes* – those who are studious, and *allowance eaters* – those who are not) aptly illustrate this view. Both expressions are students' coinages.

Table 2 contains examples of the creative process of compounding and the areas in which they are most prominent.

	Category		**Examples (N=27)**
	Absenteeism (and absent students)		*clay cow, prospective ancestors, class auditors*
	Performance:	Excellent students	*mega brains, naturally intelligents, hard core drivers, natural cracks, suspect drivers*
	Studiousness		*book snakes, allowance eaters, suckman, carefrees, resource abusers*
	Difficult courses and their teachers		*mega money suckers, option z, money suckers*
	Simple courses and their teachers		*free winners*
	Grades:	Average	*binary marks*
		Low	*axe mark*
	Relationships:	Female teachers	*butter traders, sugar lecturers*
		Male teachers	*stupid intellectuals, skirt chasers*
		Female students	*marks campaigners, thigh for mark, mark suckers*
		Male students	*cheese boys*

Some areas of the students' academic life are more important than others if the word formation process of compounding were the sole criterion for determining students' and teachers' behaviour. The goings on between students and teachers are a major concern. As Alimi and Arua have shown, students do not support student-teacher relationships, and they use the most disparaging remarks to so indicate – *stupid intellectuals* – especially male lecturers who date female students and *thigh for marks*. Grades are also a major concern to students, especially when those grades are poor; hence, they are described as *axe mark* – failing grades and*binary marks* – average marks. A related area deals with difficult courses. Teachers who teach such courses are referred to as *mega money suckers* because they make students repeat courses which they have to pay for. Other areas include absenteeism and excellent performance represented by the labels *clay cow* (part of the label is semantically extended) - those who absent themselves from classes, *book snakes* and *allowance eaters*. The competence or incompetence of teachers and prolonged studentship are among those areas that do not attract the attention of students in respect of compound slang expressions.

The morphological processes of conversion and derivation (12 or 7.8% and 9 or 5.9% respectively) rank next to compounding. Each of these processes is described and the areas in which they feature highlighted. Table 4 contains examples of both.

The table 3. Slang expressions formed through processes of conversion and derivation

	Category		**Examples**	
			Derivation (N=9)	**Conversion (N=12)**
	Absent students			*don't cares*
	Performance:	Excellent students	*solvists, solvers clay, smarters, steppers*	
		Poor students	*Flunkers*	*stupids, retakes*
	Studiousness		*book biters*	*don't cares*
	Difficult courses and teachers		*non-deliverers, bridgers*	*vicious, retakes*
	Simple courses and teachers		*spoon feeders*	
	Grades:	High		*Chopped*
		Average		*Between*
	Prolonged studentship			*matures*
	Relationship:	Female students		*prematures, for sale*
		Male/female lecturers		*stupids*

In the case of conversion, the main pattern involves changing adjectives to nouns. Examples include: *don't cares* – those who do not study; *stupids* – male and female lecturers who have relationships with their students, and students who do not do well or those who are *learning disabled* (see discussion under extension); *matures* – those who have overstayed in the University and *prematures* – female students who are in relationships with their lecturers. Other patterns include changing verbs to nouns as in *retakes* – courses that students fail regularly, or students who do not do well, and prepositions to nouns as in *between* – average marks.

For derivation, one suffix, the *-er* agentive morpheme is used prominently. The morpheme is a deverbal nominalising suffix. It is added to such verbs as *flunk, spoon feed* and *book bite*(apparently arrived at through a process of compounding), *bridge* and *step* to produce nouns such as *flunkers,spoon feeders*, *book biters*, *bridgers* and *steppers* respectively. Unlike their Standard British English counterparts, these verbs do not exist separately in the students' slang repertoire. The *-er* morpheme can also be a de-adjectival nominalising suffix, as the example of *smarters* derived from *smart* (in consonance with the foregoing analysis where the words are derived from the roots) and *-er* shows. A less prominent morpheme is *-ist*. It performs a function similar to *-er*. However, there are very few examples of its use, the most prominent being *solvists* (students who are capable of dealing with any academic problem, no matter how difficult). The rare occurrence of *-ist* may be due to the fact that its use involves "multiple affixation".

One interesting feature of the processes of conversion and derivation discussed above is the consistent occurrence of the *-s* suffix. It should be noted that this suffix is inflectional not derivational. It merely performs the grammatical function of marking plurality. It shows that students refer to themselves in the plural; the subjects they name and the issues they describe affect them all.

The slang items formed through conversion and derivation support the

discussion on compounding. Both of these processes provide slang items mainly in the areas of students' performance, their academic grades and the relationships they enter into with their lecturers, although in this case only female students are targeted. It is thus very clear that students worry about certain academic issues and form their slang expressions mainly around those issues. Another interesting observation is that derivation, acknowledged in the literature on word formation processes to be one of the most productive is far less productive than compounding, and slightly less so for conversion in this study. One would have expected to see many affixes such as *-ion*, *-ity*, *-ly* and others being massively deployed in the formation of the slang expressions. It seems to be the case, however, that slang formation thrives more on the use of already existing lexical items. This would account for why the extension, compounding and conversion of already existing lexical items appear to be more important than the formation of entirely new slang expressions through derivation.

The last two slang formation processes discussed are acronymy (2 or 1.3%) and reduplication (also 2 or 1.3%). Examples of acronymy, the formation of words using the first letters of words, are *WOST* – wasters of students' time and *STM* – sexually transmitted marks. There are two instances of reduplication in the data, *year year* – people who have stayed long on a course or in a programme and *upon upon* – excellent marks. However, the reduplication starts with the process of clipping – *upon upon* is a reduced version of *100 upon 100 or 10 upon 10* or of other marks to be scored. First, the numbers in the phrase are removed. Then, the item remaining after the process of clipping is repeated. In *year year* – year in year out, the prepositions are clipped leaving only the lexical items. Examples of these two processes are indeed few, although they still deal with some of the core issues already identified – performance and academic grades.

The study shows that two main word formation processes – semantic extension and compounding, in that order – account for the bulk (84%) of UB students' unique slang vocabulary. Semantic extension is, predictably, the more

productive of the two. Surprisingly, derivation, one of the most productive processes in other areas of language use, was not productive in this study. The result of this phenomenon is that the students used mainly existing English lexical items to form their slang expressions, a phenomenon which tallies with slang formation processes in the United States of America and the United Kingdom. Nevertheless, the researchers expected that slang derived from traditional morphemes such as *-ion*, etc. would have been widespread.

A second observation is that while semantic extension touches on all aspects of the students' academic lives as shown in Table 2, the other word formation processes do not. Taken together, though, all the word formation processes show that certain areas of the students' academic life are more talked about or more important than others. These important areas include the relationships that students contract with their lecturers, difficult courses and those who teach them, their performances and their grades, especially poor grades.

CHAPTER III. THE USAGE OF MODERN YOUTH SLANG IN CONTEMPORARY ENGLISH

3.1. The usage of the slang in literary texts

A perusal of the literature shows that slang has been a subject considered worthy of attention by many scholars. That slang is a prominent language variety is no longer contested. Fishman for example, states that "in a very real sense, a language variety is an inventory of the concerns and interests of those who employ it at any given time". Allen, correlating types of nicknames with cultural influence and status in a society, demonstrates that the "vocabulary produced by past social situations offer information about those situations". It is also a pointer to the potential of "similar situations to produce similar results in any historical period and, by implication, in any society"[Fishman. *The Language of Ethnic Conflict. Social Organization and Lexical Culture.* New York.] It is therefore expected that college students would regularly create new slang expressions to reflect and describe their academic life and other preoccupations.

Current time modern youth create slang from a wide variety of issues. These include course names and a host of others, such as absenteeism, grades, food items, behaviour of students and lecturers. According to the research has been done by above-mentioned universities which has been presented in the previous chapter also use many strategies for the creation of the labels. In their study, researchers observe that the uses of personal nicknames (a type of slang, even in the larger society) among school children and the formation processes involved in the creation of the nicknames parallel those found among ethnic groups. According to these linguists, one of the "etymological processes used by children in creating nicknames is internal formations including rhymes, contractions, verbal analogues, and suffix additions". Similar creative strategies, such as compounding, functional shift and shortening apply to many slang words. Studies by Thorne (2004, 2005) are examples of efforts to sustain a scholarly examination of slang. Thorne (2004), for example, examines

students' slang terms in the United Kingdom and shows that some semantic clusters correlate with students' preoccupations. In a subsequent study, Thorne categorizes slang terms amongst students in Kings College and various other higher institutions in the Greater London area. His findings confirm that slang terms are a reflection of "actual students' behaviour". In terms of their forms, he reports the presence of relexicalisation, overlexicalisation.It shows that slang can be studied in multi-dimensional ways. Thus, in examining its formal and functional characteristics, she shows its relationship with grammar, morphology, lexicology, sociolinguistics, pragmatics, discourse analysis and other important fields of study. In so doing, she vigorously argues that slang is part of everybody's everyday life, especially in modern literature, and that it is not confined to the hallowed walls of universities.

With that in mind, I have decided to list some of our favorite slang words and phrases from the world of literature such as:

FEWMETS

Fewmets means dragon poop. Now, it's unique in this list in that it was an actual Old English word before the writing world got a hold of it. Specifically, the word refers to the droppings of an animal by which hunters identify their prey.

However, the word entered the fantasy lexicon back in 1958 when T. H. White published his Arthurian novel *The Once and Future King*. King Pellinore tracks The Questing Beast by its fewmets, and the word has since gone on to be associated with other fantastical creatures. Madeleine L'Engle made mention of fewmets in *The Wind in the Door*, as did Jane Yolen in the acclaimed *Dragon's Blood* novels[T.H.White. *The Once and Future King,1958*]

TINK'S A DISNEY WHORE

Also, "Tink's red panties," "Tink's tiny blue dildo," and many, many more. In the Rachel Morgan mystery novels written by Kim Harrison, fairies, vampires, and werewolves all walk the modern world. Yes, there are dozens of series just like that, but none of them have the walking phrase machine that is a pixie named Jenks.Jenks

works as Morgan's saboteur, electronics expert and spy in her private detective agency. In the mythos of Harrison's universe, all fairies, including Disney's Tinkerbell, are real. As such, Jenks tends to use her name as the basis for

all his swear words because of his dislike of the overly commercial existence she lives...At least until he visits her shrine at Disneyworld. After that, he's her biggest fan[Kim Harrison. Rachel Morgan mystery novels. 2009]

GROK

Stranger in a Strange Land is one of those novels they will never, ever make a movie out of. Robert A. Heinlein remains one of the most well-known and controversial science fiction writers, and many would point to *Stranger* as the best thing he ever wrote.

The story details the last son of a doomed space mission to Mars who returns to Earth after having been raised to adulthood by the Martians. He possesses superhuman powers, and establishes a religion that completely changes the world.

Grok is the only Martian word that is actually printed in the novel, though many other words and phrases are described. The actual definition is "to drink," but that is only one of the hundreds of uses the word has.

On barren Mars, water is seen as a something holy and sanctified. To drink water is an act of communion. The characters in *Stranger* use grok to communicate love, hate, understanding, compassion, sex, and any other powerful emotion or action that must be felt by complete empathy. To grok is to observe so thoroughly that you become one with what you are observing[Robert.A.Heinlein. Strangers at a strange land].

WHO IS JOHN GALT?

You may have seen the new movie, though to judge by the returns you haven't. Just like *Lord of the Rings*, bringing Ayn Rand's masterpiece *Atlas Shrugged* into the medium of cinema is quite an accomplishment. It remains to be seen if it will help

Rand's most famous phrase enter more common usage.

It's very hard to define the phrase "Who is John Galt?" as it is used in several different instances. Most often, the phrase is an exclamation of the inability to fight the decay of a society. As the country's best minds disappear one by one to escape from the growing power of corrupt and incompetent businessmen and bureaucrats, America slowly sinks into a chaotic state where accomplishment is punished in the name of looting the efforts of the geniuses.

At every turn, all efforts to stave off the decline are met with failure, and characters are reduced to shrugging their shoulders and asking, "Who is John Galt?"[Ayn Rand. Lord of the Rings].

Who is John Galt? Galt is the man who begins the exodus of the brightest and best of American art and science in the novel. He himself is an unparalleled genius who invents a motor that would forever solve the energy crisis. He leaves his discovery rusting in an abandoned auto factory, having quit at a meeting run the factory as a collective. As he storms away he promises to stop the motor of the world, and his coworkers begin to whisper the iconic phrase.

THAGOMIZER

You may quibble that comic strips aren't literature, but please quibble to yourself, because Art Attack has no interest in your whiny, crybaby opinion. Gary Larson is one of the most influential comic strip creators ever, and all you have to do is open to the funnies in any major newspaper to see just how influential *The Far Side* has been.

One of Larson's most famous comics was of a caveman symposium where a lecturer is showing anatomy slides of a Stegosaurus. He points to the spiked tail and calls it the Thagomizer after the late Thag Simmons.

The funny part about this is that a paleontologist named Ken Carpenter at the

Denver Museum of Natural Science realized there wasn't really a name for the spiky part of the tail of a Stegosaurus. As a result, Thagomizer has become the informal term, making Larsons the person who has reached the highest on this list for getting his slang entered into academia.

ROBOT

We're going to assume that you all know what a robot is... and if you deny it means you are one. However, did you know that the term was born not out of science, but literature?

The word first appears in a 1920 Karel Capek play called *Rossum's Universal Robots*. The play deals with a factory that produces life-life androids as servants, and whether or not exploiting beings who appear to be happy to be exploited is a crime. Capek did not actually come up with the term, though. For that, he credits his brother Josef as the originator, and wrote a letter to the *Oxford English Dictionary* to make sure he received proper credit.

Use of the word exploded mostly through the science fiction works of Isaac Asimov, who coined the word robotics as the study of robots.

GRANFALLOON

When Kurt Vonnegut introduced this term in *Cat's Cradle*, it was as a term used in his fictional religion of Bokononism. A granfalloon is a false collective, a group of people who have pledged shared identity or loyalty to the group, but whose actual associations are meaningless. Basically, a granfalloon is grand, but pointless organization[Kurt Vonnegut. Cat’s cradle. 2007]

The word has since gone on to have technique amended to it, and is used to

described the promise by which people are encouraged to give up their personal identity in favor of loyalty to a group ideal. In one study, two groups of people were formed by dividing them with a coin toss. Even though the act that divided the two groups was completely pointless, once in the group people tended to act as if the people they were teamed with were close friends or family.

VORPAL

No list of made-up terms would be complete without a trip to Lewis Carroll's nonsense poem "Jabberwocky." Many of the terms used are actually just neologisms of common words, so tracking down the real meaning isn't too terribly difficult. But what of the vorpal blade that slays the great beast?

Nothing. It literally has no meaning whatsoever. Even Carroll couldn't come up with an origin for the word. The vorpal blade has gone on to be a famous sword used in any number of fantasy works and video games, but no one actually knows what the hell a vorpal is or why it makes a sword so great.

The ironic thing is the meaning of the word has actually come to be, "something badass enough to slay a Jabberwocky." So in a sense, Carroll somewhere managed to come up with a word that would supply its own definition later on down the line.

3.2. Modern youth slang in different contexts

Slang and music

As slang is the language of the youth it makes it interesting for us to find out where it comes from. At all times the youth could not live without music. For some people it is a way to relax, and for others - an inexhaustible source of inspiration. Teenagers even try to look like their idols, and let alone the imitation of the way of speaking. For example, following the example of “The Pink Floyd” and the name of their song «Another brick in the wall» became a synonym of the informal teenager. First such an idol was a rock - singer was Elvis Presley. He was a very religious person, he had learned singing by playing church songs on the organ, but I am not

going to focus on his biography, as a lot has been said and written about him so far. After his first performance on the stage, the public was simply in a shock. Millions are still mad about him. Thus Presley became, not knowing about it, the organizer of the opposition between adults and teenagers. Due to him the rebellion on the stage was picked up by other groups and singers.

The following icon of rock'n'roll became the magnificent “Liverpool Four” or “The Beatles”. It is enough to recollect the 60ies when everybody was dressed like “The Beatles” and had the same hair-style. Their lyrics were addressed directly to the listeners (*Love me do, I wanna hold your hands*).

The World record holders according to the amount of slang, certainly, became “The Sex Pistols”. Their lyrics were so scandalous and unprintable that their songs are still forbidden to be played on the radio in some countries. “The Sex Pistols” became the leaders of a new teenage movement called Punk by the British press in the autumn of 1976. Their first single, «Anarchy in the U.K.» was both a call to arms and a state-of-the-nation address. When they used profanity on live television in December 1976, the group became a national sensation. “The Sex Pistols” released their second single, «God Save the Queen» in June 1977 to coincide with Queen Elizabeth II's Silver Jubilee (the 25th anniversary of her accession to the throne). Although banned by the British media, the single rose rapidly to number two on the charts. As «public enemies number one" “The Sex Pistols” were subjected to physical violence and harassment.

In spite of its lyrics, it is practically the most harmless of their songs. The group existed the whole year and wrote one album " Never Mind The Bullocks: Here's The Sex Pistols ". They are indisputable kings of punk rock.

The following group which created a new revolution became «The Nirvana». The leader of the group Kurt Kobein decided to learn to play the guitar, listening to the records of “The Sex Pistols”. “The Nirvana” became the first group playing grundge - the style invented by them. In their lyrics the severe validity of teenagers’ life of that time and their lyrics were filled with all kinds of idiomatic expressions

(*Caught me off my guard*). Soon after the release of their most successful album the leader of the group was found in his house, shot after overdose of drugs.

In end of the 20th century the lyrics of different groups vary a lot, what is caused by a wide introduction of computers in the life of a modern person. The internet becomes also very popular and gives birth to many slang expressions (4u, imho etc). One of the most significant groups of our millennium, in my opinion, is "System of a Down". All the members are of the Armenian descent in spite of the fact that all of them live in America. "System of a Down" first of all became well-known due to the lyrics - all of them express hatred to the American government and politics of the USA concerning other countries.

CONCLUSION

The qualification paper has discussed modern youth slang in contemporary English, their characteristics, ways of forming and represented the detailed analysis of new appeared slangs in fictions and different layers of the languages as well.

As a result discussed above we can say that slang words are identified and distinguished by contrasting them to standard literary vocabulary. They are expressive, mostly ironical words serving to create fresh names for some things that are frequent topics of discourse. For the most part they sound somewhat vulgar, cynical and harsh, aiming to show the object of speech in the light of an off-hand contemptuous ridicule. Vivid examples can be furnished by various slang words for *money,* such as *beans, brass, dibs, dough, chink, oof, wads;* the slang synonyms for word *head* are *attic, brain-pan, hat peg, nut, upper storey,* compare also various synonyms for the adjective *drunk: boozy, cock-eyed, high, soaked, tight* and many more. Notions that for some reason or other are apt to excite an emotional reaction attract as a rule many synonyms: there are many slang words for food, alcohol drinks, stealing and other violations of the law, for jail, death, madness, drug use, etc.

The following tasks have been discussed in the qualification paper:

- Colloquial and literary layer of the English language
- Linguistic characteristics, forming processes and classification of the slang
- Investigation of the usage of new appeared slangs in literary texts and
- different situations

The theoretical value of the qualification paper is that the presented theories can be used in seminars and lectures and of course it can be used as a material for further researches on the theme as a research of master's degree or so on.

The practical value is that the analyzed examples can be used in seminars,

lectures, stylistics, lexicology and the theoretical and practical translation. Moreover, the gathered examples can be useful for compiling nominals on typology, stylistics and text interpretation.

Many slang terms are used to insult. F.e. a person considered inferior or unpleasant can be described by such words as **creep, drip, fink, jerk, nerd, sap,** and **turkey.** Some insulting a slang words refer to certain ethnic, racial and religious groups. Slang is also used to criticize or poke fun at established institutions.

Some slang expressions are used chiefly by members or certain groups. In the jargon of airline pilots, f.e. passengers are **geese.** Truck drivers have a large slang vocabulary, including such expressions as Smokey (state trooper) and hammer (accelerator). Different age groups also have different slang. A person whom an adult might describe as having **holes in the head** would be called **flaky** or **spaced** by a teen-ager.

Group slang is often used to demonstrate membership in- and loyalty to the group. This type of slang may also be used to maintain secrecy because outsiders are unfamiliar with it. In a hospital, a physician may ask a nurse to put a patient on the **bird** (respirator) or to have some laboratory tests performed stat (rush).

Many slang expressions help people express themselves vividly. F.e. a student who says, "Math drives me up the wall!" probably sounds more convincing than one who says, "I dislike mathematics".

People often use slang to refer to painful of frightening situations. A soldier may say that a friend **brought the farm** rather than was killed in battle. Such language attempts to relieve anxiety by substituting a light-hearted or indirect expression for an unpleasant or direct one.

Much slang comes from the special vocabulary or certain groups within a general population. These groups may be based on such factors as age, ethnic background and occupation. A large amount of cant, jargon, and other group language spreads beyond the group that originated it and becomes general slang. The terms **joint** (cheap bar or restaurant) and **scram** (to get away quickly) originated as

criminal argot. Theater jargon produced such expressions as **ham it up** (to overact) and turkey (failure). **Jazz** musicians invented **gig** (job) and **bag** (special interest or talent).

As conclusion to the qualification paper we can state that slang words are used not only in everyday situations but also in prose as well. However, there are such slang words which have already been considered neutral words but not slangs. That's why, colloquial layer of the language is investigated as a special field in the sphere of Lexicology and Stylistics.

Presented analysis and examples serve to develop students' ability to recognize colloquial language, to make use it to enrich and enhance students' speaking and finding out the English native-speaking situations easily, to help students to interpret poetry and fiction effectively through the usage of the colloquial words, especially slangs. In addition, students will master communicative skills of English using different oral elements of the language and express their own ideas through their own choice of words.

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